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## OBITUARY

## John Bunyan Bristol.

John Bunyan Bristol, the veteran American landscape painter, died on August 31 at the Home for Incurables, where he was taken a year ago, after a severe stroke of paralysis. Mr. Bristol, who was 83 years old, suffered a recent recurrence of the attack, which resulted in his death.

He was born at Hillsdale, New York, in 1826, and studied under Henry Ary at Hudson, N. Y. His art education was largely self acquired, and he turned almost instinctively first to portraiture and afterward to landscape work. He was a regular exhibitor at the National Academy of Design and the Century Club, of which he was a member for many years. An exhibition of his pictures was held recently at the Century Club, where a large profit was realized from the sales. He received a medal from the Centennial Exhibition in 1876 and honorable mention in the Paris Exhibition in 1900. Mr. Bristol was a member of the Metropolitan Museum of Art, the Artists' Fund Society, and the Century Club.

## James David Smillie.

James David Smillie, N. A., the artist and engraver, died on September 14 in his seventy-seventh year. He was the son of the late James S. Smillie, N. A., and Catherine Van Valkenburgh Smillie. He was educated to be an engraver in steel, a profession to which he devoted all his time until 1864. In that year he turned his attention to drawing and painting, and undertook to school himself in these branches of art without the benefit of a master. Since then he has spent his professional life in the State, but pursued his studies at leisure among the great mountain ranges of the United States, including the Sierras, Adirondacks, Rocky, White, and Catskill Mountains.

Mr. Smillie exhibited at the spring exhibition of the Academy of Design in 1865, and the following year was made an associate. In 1876 he became an academician, and in 1894 was elected treasurer of the academy. He resigned the treasurership in 1898 because of ill health.

Mr. Smillie was one of the founders of the American Water Color Society, of which he was chosen treasurer and later president. He also founded and served as secretary and treasurer of the New York Etching Club. He was one of the "original fellows" of the Painter-Etcher Society of London, and has contributed many articles on etching to various magazines. In 1881 he married Anna C. Cook, who died in 1895.

## Jean Paul Selinger.

Jean Paul Selinger, a portrait and figure painter, died September 11 at the City Hospital. He had been operated upon for cancer last November.

He was born in Boston in 1850, and studied at the Lowell Institute of Fine Arts, the Art Academy of Stuttgart and the Academy of Fine Arts in Munich. At this latter school he was a pupil of Wilhelm Liebl. Among his colleagues in Munich were William M. Chase and J. Frank Currier. For some time Mr. Selinger traveled with Boeklin in Italy. He was successful as a painter of child life. He won many prizes, among them being the \$1,000 Osborne prize in New York in 1904. In 1882 he married Emily Harris McGary, the flower painter and writer, who survives him.

## Otto H. Bacher.

Otto Henry Bacher, painter and illustrator, died at his home at Lawrence Park, Bronxville, on August 16, and was buried at Kensico Cemetery.

Mr. Bacher studied abroad with Duveneck, Carolus-Duran, Boulanger, Lefebvre, and others at Munich and with Whistler and Blum in Venice, and lived for a time at Paris. His etchings of scenes in Bavaria and in Venice were accounted among the best American examples of aqua fortis of these countries. He lived with Whistler in Venice and his recent book, "Whistler's Venice," published by the Century Company, is a work which shows an intimate knowledge of the life and work of the master etcher. He was a member of the Society of Illustrators, Painters and Etchers of London, and was elected to the American National Academy in 1906. He received a silver medal at the Louisiana Purchase Exposition at St. Louis in 1904. Mr. Bacher was born in Cleveland on March 31, 1856, and was the son of Henry Bacher and Charlotte Bacher. He was married to Mary Holland in Cleveland in 1888. He is survived by his wife and four sons.

## Lady Alma-Tadema.

Lady Alma-Tadema, wife of Sir Lawrence Alma-Tadema, the painter, and herself an artist of note, died on August 16.

Lady Laura Theresa Alma-Tadema was the daughter of Dr. George N. Epps and was married to Sir Alma-Tadema in 1871. She was the second wife of the eminent artist. She produced pictures that had a favorable reception and received a gold medal at the exhibition in Berlin in 1866. At the Paris Exposition in 1900 she took a silver medal. Two of her best canvases were "Bluestocking" and "Daffadown-dillie."

Lady Alma-Tadema worked in a style that was reminiscent of that of her distinguished husband, yet one distinctively her own. She used his studio and frequently posed for him in his pictures of Roman and Egyptian life. Her face and figure are familiar to those who have followed his work. Of her daughters, Miss Anna Alma-Tadema is also an artist of note, and Miss Lawrence has written successful plays and verses.

## Emilio F. Piatti.

Emilio F. Piatti died August 22, at his home in Englewood, N. J. He was forty-nine years old, and one of the most able plastic artists in America. He came from a long line of Italian statuary.

Emilio Piatti's best works were "Grief," at the mausoleum of George Westcott, president of the Portland & Rochester Railroad, at Portland, Me.; "Hope," for the grave of Comptroller Storrs; a bas relief, for John H. Starin; a bust of Mrs. Isador Rush; a statue of General Spinola; a bust of Bertha Galland, and a piece for Captain Robert Bruce, of the American Line.

## Leon Martineau.

Léon Martineau, a celebrated French mural painter and maker of decorative windows, died of cancer on September 7 at the Maison Rouge, No. 50 West Seventeenth Street. He has done many pieces of work, both in this country and in Europe. He was a pupil of a famous mural painter of Paris, Luc Oliver Merson, and won several gold medals. He was president of the Société de Peintres Verriers, Paris. He was born in Paris and was forty-six years old.

## EXHIBITIONS NOW ON.

## PUBLIC LIBRARY EXHIBIT.

An exhibition of prints, etchings, engravings and other pictures illustrating the history of Henry Hudson, Robert Fulton and the Hudson River, is now on public view at the Lenox Library, 70th Street and Fifth Avenue. The exhibition constitutes the New York Public Library's part in the Hudson-Fulton celebration.

Frank Weitenkampf, curator of the print department, has arranged the collection of pictures in three sections. The first, called "Henry Hudson and the Discovery of the Hudson River," is small on account of the lack of authentic material. The second division illustrates "Robert Fulton and Early Steam Navigation." The third section includes views of the Hudson River from New York to its source and contains many rare old prints of the seventeenth century and later.

All known portraits of Hudson are based upon the painting in the City Hall generally attributed to Pulaski, but the authenticity of which is denied by those who point out that Pulaski and Hudson were not contemporaries, and by others attributed to Paul Van Sommeren. This is the conjecture of Benson J. Lossing, who declares that in such an event the City Hall picture may be reliable after all, and not purely fictitious or merely traditional. These and pictures of the East and West India Company flags and various unimportant data concerning Hudson make up the first division.

In the Fulton exhibit devoted to the inventor and the steamboat are a number of rare prints lent to the library by Seymour Dunbar. More than a score of engravings copied from West's portrait of Fulton and from each other are shown in the cases. It is a curious thing that in the earliest engravings Fulton's submarine torpedo exploding a ship may be seen in the background; a little later this was replaced by a miniature Clermont, and later still Fulton's Demologus, the first steam warship, appears in the perspective. Fulton is also made much of as an artist, and various bloodthirsty lithographs of his age are shown. Among these are such titles as "The Murder of Lucinda," "Cornwallis's Surrender to Washington," "Cruelty Presiding Over the Prison Ship," "Caesar Passing the Rubicon," "Final Resignation of 'Prejudice'" and "Hesper Appearing to Columbus in Prison." There are also prints of Fulton's other inventions besides the steamboat, numerous old engravings of which are included. His cast iron aqueduct and submarine torpedo are fully illustrated.

Steamboats prior to Fulton's is an interesting section covering the inventions of Fitch, Hulls, Evans, and others even earlier. The Jersey ferry boat when it had no guard rails and passengers sat on the deck and swung their legs over the water, the Fulton Ferry and other New York ferries are all illustrated. Two statues of Denis Papin, by Aimé Millet are shown; also a thrilling race between two Hudson River boats, among "Steamboats Subsequent to Fulton."

The Hudson River exhibit includes various views of New York, seen as one approaches the lower part of the island. The most famous one is the first printed view which appeared in Joost Hartger's description of Virginia, New Netherland and New England, published in Dutch in New Amsterdam in 1651. This represents the village as it appeared about fifteen

years before. The Visscher map of 1655 and its reissue of 1683, with Philadelphia and other towns added, is shown. The view published in Van der Donck's "Description of New Netherland," of 1656, copied from the Visscher map of 1655; the Montanus view of about 1651, which again is remarkably similar to the Block plan painting, which was not engraved until the Society of Iconophiles had it done in recent years by Sidney L. Smith; the Allan view, of 1670, and various others lead gradually into the eighteenth century.

## HISTORICAL SOCIETY EXHIBIT.

In arranging the Fulton exhibit, which is to be one of the attractions of the Hudson-Fulton celebration, the Colonial Dames of America, who are acting in co-operation with the New York Historical Society, have not found themselves hampered by any paucity of material. Hudson, with whom Fulton shares the honors of the coming festival, is little more than a name, but objects of historical interest relating to Robert Fulton are numerous and well authenticated. Most of these things were already familiar to the chairman of the Colonial Dames committee, Mrs. Arthur Taylor Sutcliffe, Fulton's great-granddaughter, as they were owned by various members of the Fulton family, but some previously undiscovered treasures have turned up since the call for Fulton relics was sent out. Among such are some early letters written by the inventor to his mother. These are the property of Frank Semple and Louis S. Clarke, descendants of Fulton's sister, Mrs. David Morris.

The collection of Fulton portraits is said to be the largest ever brought together. There is a copy of the marble bust of Fulton made by Jean Antoine Houdin, the original of which has been lost, and there are portraits by Benjamin West, Sir Thomas Sully, John Wesley Jarvis and Robert Le Fevre, besides a portrait painted by the inventor himself, and a youthful portrait by an unknown artist. There is also a collection of miniatures lent by Mrs. C. Franklyn Crary, Mrs. R. F. Blight, Mrs. Joseph Drexel, of Philadelphia, and Mrs. E. Brewster, of Newark, N. J. Mrs. Brewster's miniature is said to have been painted for Earl Stanhope, Fulton's intimate friend and co-laborer. Mr. Edward Brighthurst, of Wilmington, Del., sends an oil portrait of his ancestor, Joseph Brighthurst, done by Fulton. One of the chief art treasures of the exhibit will be a portrait of Napoleon Bonaparte, loaned by Mr. Coleman Drayton. Mr. J. Pierpont Morgan sends Robert Fulton's autographed history of the steamboat invention, with some interesting manuscripts and drawings.

The collection fills a large front room in the new building of the Historical Society 77th Street and Central Park West. It will be opened on September 27, the day set for the opening of official exhibitions, and will be free to the public.

## MURALS FOR THEATER.

Additions to the Stuyvesant Theater's mural decorations are being prepared by two protégées of David Belasco, Arthur Crisp, a young American artist, and a Russian painter. Panels over the entrance are to be filled with representations of scenes from Shakespeare's plays.